

THE
Scholars Guide
From the
ACCIDENCE
TO THE
UNIVERSITY:

O R,

Short, plain and easie **RULES** for performing
all manner of Exercise in the *Grammar-School, &c.*

Rules for Spelling, Orthography, Pointing, Construing,
Parsing, making Latin, placing Latin, Variation, Ampli-
fication, Allusion, Imitation, Observation, Moving-Passion.

AS ALSO

Rules for making Colloquies, Essays, Fables, Proso-
popœia's, Characters, Themes, Epistles, Orations,
Declamations of all sorts.

Together with

Rules for Translation, Variation, Imitation, *Carmens*,
Epigrams, Dialogues, Echo's, Epitaphs, Hymns,
Anagrams, Acrostichs, Chronostichs, &c.

By **R. A. JOHNSON**, School-Master.

*Est omnia à veteribus inventa essent ; hoc tamen semper novum erit
usus & inventorum ab aliis scientia & dispositio. Seneca.*

The Fourth Edition Corrected.

L O N D O N :

Printed by **M. C.** for **Henry Brome** at the Gun near the
West-end of **St. Pauls**. 1679.

Guide

1884

1885

1886

1887

1888

1889

1890

1891

1892

1893

1894

1895

TO THE
READER.

READER,

Thou maist justly wonder, that after so many elaborate Pieces written by the most Learned and Experienced Pens (both in Latine and English) upon this Subject, I should suffer these childish and unpolished lines to see the light: But whoso looketh into our Grammar-Schools, may more justly wonder to see so little improvement of those worthy means which this Age enjoys. Many who take in hand to instruct Youth, requiring no Exercise at all, or however no way suitable to the Books that are read in their Schools: Others exacting Brick, but affording no straw, charging Exercise upon their Scholars, yet neither shewing how it may, nor (which is worse) observing that it be performed. I have for some years, and not without profit, made use of these short Rules, each Evening examining, explaining, enlarging upon them, and propounding examples thereof. And now to save the labour of transcribing, I have caused them to be Printed. The Rules are not mine, save some few which in teaching I have observed: The most of them I gathered from Vossius, Macropedius, Clark, Aphthonius, Buchlerus, Horn, and others: I only have for memories sake brought them into this method, and which none ever yet would stoop to do, have ex-

A 2 pressed

To the Reader.

pressed them in a low and familiar language, such as a Child doth most readily apprehend. If any one (who is not better provided) please with me to make use of them, I fear not he shall complain of his labour lost:

— Si quid novisti rectius istis,
Candidus imperti, si non, his utere mecum.

THE

THE SCHOLARS GUIDE.

Rules of SPELLING.

1. **E** Very Syllable must have a Vowel, (*a, e, i, o, u, y,*) for without one of these there can be no found.
2. The Consonant must be taken to the following Syllable, as *A-dam, a-men*, not *Ad-am, am-en*.
3. If there be two Consonants together, the one goes to the former Syllable, the other to the latter; as *mel-liu, fol-ly, for-mer, ab-sent*.
4. Two Consonants in the middle of a word may not be parted, if in that language they may begin a Word, as *a-stray, e-spy, can-cri, A-tlas*.
5. Compound words are commonly resolved into their parts, as, *trans-ee, per-ago, sus-tuli, up-on, ad-ore*.

Rules of ORTHOGRAPHY.

1. Accustom your selves to pronounce the words as you read them very distinctly, or by Syllables, for as you use to pronounce them, so will they settle in your memories.
2. Observe the Radix of words, and the Supines of Verbs, and they will direct to write right, thus you may know that *Mansion* is to be written

with [s] *station* with [t] *schism* with [scb] because they come from *mansum, statum, &c.*

3. [S] must not be written after [x] as, *exscribo* not *exscribo*, *exul* not *exsul*, yet in compound words sometimes Authors use it.
4. The first Letter in a Sentence, all proper Names, remarkable Appellatives, and [I] *per se* must be written with great Letters, as, *Thomas, London, Colonel, Parliament, President.*
5. These terminations are Latin, not English, *us, ans, ens, ons, um, a, u, i.*
6. These terminations of the same sound are English not Latine, *ous, ance, ence, once, ome, ay, ue* or *ew, y* or *ie.*
7. Some English words are not pronounced as they are writ, or have redundant letters, as, *people, reign, rased, tongue, debt, rogue, beauty, publick, goal, isle.*
8. Some words are pronounced alike, but writ diversly, as, *hair, hare; bear, beer, bier; rain, reign; their, there.*
9. When a word is pronounced flatly or long, it must have an [e] at the end, but when sharply or short, it must have none, as, *non none, quit quite, stat state, us use, writ write.*
10. Write not [e] after [g] in the end of a word, unless when [g] hath the sound of [j] Consonant, as, *strange, change.*

Rules for POINTING.

1. A Comma [,] used at the end of every sentence, and in verse, when words are displaced.

2. A Colon [:] used in the middle of a Period consisting of two equal parts.
3. A Period [.] used at the end of a perfect sentence, viz. when the sense is finished.
4. A Parenthesis () used when a sentence is put within another, which yet may be left out, and the sense not destroyed, as, *Parve (nec invideo) sine me liber ibis in urbem.*
5. A note of Interrogation [?] used when a question is asked, as, *Cujum pecus, an Melibæi ?*
6. A note of Exclamation [!] used when we express any thing with wonder, as, *Heu pietas !*
7. A Subunio [-] used (1.) when two whole words are united, as, *pale-faced.* (2.) When one part of the word is writ at the end of the line, and the other at the beginning of the next.
8. A Dialysis [·] used when a Diphthong is parted into two Syllables, as, *Pictai, aquai, poema.*
9. An Induction [Δ] used to bring in a word interlined.
10. An Apostrophus ['] used when a letter is cast out, as, *dix'tin' for dixistine.*
11. A note of Quotation [""] used in the Margin, when we quote a sentence out of an Author.
12. An Acute tone ['] used to distinguish doubtful quantities, as, *cēcidit, cecidit.*
13. A Grave tone [˘] used to distinguish Adverbs from other words, as, *Stultè, unà, seriò, palàm.*
14. A Circumflex tone [ˆ] used (1.) over Ablative cases of the first. (2.) Genitive cases of the fourth Declension. (3.) Words Syncopated and contracted, as, *Mutà, manû, amâsti, tibicen.*

Rules for Construing Grammatically.

Præcognoscenda.

1. Read over the sentence to a period, observing the general scope of the matter.
2. Find the principal Verb, *viz.* the first which is not the Infinitive Mood, nor hath a Relative or Conjunction before it.
3. By asking the Question Who or What? find out the Nominative case. This done;

Rule.

1. Take the Vocative case, or what supplies the place thereof, as, Adverb, Conjunction, Interjection.
2. Take the Nominative case, and what depends thereon, as, Adjective, Genitive case, Gerund.
3. Take the Verb, with what depends thereon, as, Adverb, Infinitive Mood, Participle, Supin.
4. Take casual words in this order, 1. Thing, 2. Person, 3. The rest in order of cases, as, ¹ *Dedit* ³ *mibi* ² *vestem* ⁴ *pignori* ⁶ *te-præsente* ⁵ *propriâ-mann.* ² *Jupiter* ¹ *O* ⁵ *mibi* ¹ *si* ⁴ *juveniles* ³ *redderet* ⁴ *annos.*
5. When any casual word hath much depending on it, cast it back to the last place, as, ³ *Vitam-tuam-suppliciiis-justis-debitisque-ereptam* ² *fuge* ¹ *mandato.*
6. Relatives and Interrogatives cross this order, being taken before the Verb which they should follow, as, ¹ *Quantum* ² *quisque* ⁴ *suâ* ¹ *nummorum* ³ *servat* ⁴ *in-arcâ,* &c.
7. A Parenthesis, or Subjunctive sentence, must be construed alone, and taken where the sense gives best

best room, sometimes in the beginning, but most usually after the Nominative case.

8. Be sure in construing ever to avoid non-sense, and breach of Grammar-Rule.

Rules for Construing Rhetorically.

1. Give every Phrase or Proverb a suitable English one, and construe the whole Phrase or Proverb together, as, *Sator hominum atque Deorum, Jupiter. Ad Græcos Calendas*, at latter Lammas.
2. When a word hath various significations, chuse that which may best express the sense, as, *Colere Deum*, to worship God ; *colere parentes*, to honour ones Parents ; *colere sylvas*, to haunt the Woods ; *colere agros*, to till the Fields, &c.
3. Be careful to express terms of Art by proper English terms, as, — *Viscera nudant*, they panch ; *vela dabant ventis*, they hoised up sails.
4. Resolve Infinitive Moods and words put absolute, as, *Te venisse*, that thou art come ; *Me duce*, when I am Captain ; *Interjecto tempore*, after a certain time ; *Saturno rege*, while Saturn ruled.
5. Express Impersonals and Passives with their casual words Personally and Actively ; as, *Tibi licet*, thou mayest ; *vivitur ex raptō*, men live by plunder.
6. Always endeavour to carry on a proper English style, chusing such expressions as may best fit the matter in hand.

Rules for PARSING.

1. Read over the sentence distinctly, find the Verb, and so the Nominative case.
2. Enquire by your Rules, what Declension, Number, Gender, Person, Species, Figure your Nominative case is of.
3. Enquire of what Conjugation the Verb is, what it maketh in the Perfect tense, what in the Supin, what Mood, Tense, Number, Person, as also what kind, Species and Figure.
4. Take next the casual word of the thing, govern it on the next word before, which cannot be left out, but destroy the sense.
5. Do after the like manner in order with the other casual words according to their nature and Rule.
6. When you have a Relative, put *ille* in the same case, and you may see its Government by construing the sentence, as, *Cui similem non vidi, non vidi similem illi.*
7. When you have an Adjective, search what Declension it is of, what Species, what degree of Comparison, and what is its Substantive, unless it be put absolute in the neuter Gender, for then it hath none.
8. In Parsing all words, be sure to enquire for the Radix, whether it be Latin or Greek.

*Rules for making Latine Grammatically.**Præcognoscenda.*

1. Learn to know of what parts any Sentence compounded doth consist, *viz.* the Nominative case, Verb, and casual words, with what depends on them.
2. Learn to know and distinguish by the sense and signs all sorts of casual words, *viz.* of the thing, person, place, time, cause, crime, space, instrument, price, &c. and what case they are used in, with the exceptions.

Rule.

1. Read over the Sentence, and if there be a Vocative case, or any thing instead thereof, make that first.
2. Find out the Nominative, see what number it is of, put it in that number, and write it down.
3. If any thing depend on the Nominative, as Genitive case, Adjective, Gerund or Subjunctive sentence, make that first : Then,
4. Come to the Verb, find what mood and tense it is, form it in that mood and tense according to its Conjugation, and put it in the same number and person the Nominative case is.
5. Make next the Infinitive mood, Gerund, Supin, Adverb, or what else doth depend on the Verb.
6. Put the casual word of the thing in the Accusative case, the person in the Dative, the rest according to your Rules.
7. If you have a Verb or Adjective which will properly govern a case, such as, *Satago, memini, opus, utor,*

actor, natus, &c. be careful to put the right case after it.

8. When you doubt what case any Noun or Verb will govern, if Grammar will not determin, consult with some Author, or the Dictionary, as, *Comper, Thomas, &c.*
9. When you have a Relative, ask the Question Who or What? and thereby find the Antecedent, and therewith make it agree in Gender and Number, and if it be not the Nominative case to the Verb, make it such case as the Verb or other word whereon it doth depend will govern.

Rules for making Latin Rhetorically.

1. In reading Authors, mark out and remember all Latin Phrases, that so when you meet with any English Phrase, you may render it in proper Latin.
2. When you have an English Phrase, and know not a Latin one for it, turn your Phrase into Latin according to the sense, not the words, as, I will not deal doubly, say, *Non utar fraude malâ*, not, *non agam dupliciter*.
3. Care not to render a Sentence word by word, but change it so as the Latin may be handsomest, and most agreeable to a Latin style, as, He must needs grieve that's wrong'd, *Non potest non dolere qui latus est*, or *Fieri non potest quin doleat cui fit injuria*.
4. The Latin tongue loves Verbals, Participials, Gerundives, and Participles of the Future in *rus*.

<i>Est mihi oblectamento</i>	}	rather than	{	<i>Me oblectat.</i>
<i>Ad emendas merces</i>				<i>Ut emeret merces.</i>
<i>Redempturus filiam</i>				<i>Ut redimeret filiam.</i>

When

5. When the English sets the Preposition at the end of the sentence, or after the Verb, in Latin set it in composition before the Verb, as, Pull me out, *eripe me*; Get thee away, *eripe te*; Cast thy eye back, *retorque oculum*.
6. Remember to cast away *quod* or *ut*, turning the Verb into the Infinitive mood: to make Ablative cases absolute by casting away *dum*, *cum*, *quando*, *si*, *postquam*, *quanquam*: to express Actives sometimes by Passives, and Personals by Impersonals: to make *have* by *est* or *suppetit*: and to observe such other Grammar Rules as have most elegancy, as,

<i>Gaudeo te venisse,</i> <i>Appetente hyeme,</i> <i>Laudatur ab omnibus,</i> <i>Misere vivitur,</i> <i>Rerum suppetit usus,</i>	}	rather than	<i>Gaudeo quod venisti.</i> <i>Cum appeteret hyems.</i> <i>Omnes laudant.</i> <i>Miserè vivunt.</i> <i>Habet usum rerum.</i>
--	---	-------------	--

Rules for placing Latin.

1. Read the best Authors by periods, *vivâ voce*, thereby their stile will be secretly instilled into your minds.
2. Avoid the craggy concurrence of many Consonants, and the gaping of many Vowels, temper one with the other, so as a Vowel ending, the next word may begin with a Consonant, and *vice versâ*, as, *Quousque tandem abutere patientiâ nostrâ, Catilina.*
3. Place the word last wherein the Emphasis of the sentence doth lie, as, *Cesare fortiozem legimus neminem.* So in the Example next above. Where these Rules permit.

4. Place

4. Place the casual word first, the Nominative in the middle, and the Verb last; as, *Galliam Caesar occupavit. Religionem pauci colunt.*
5. Between the Adjective and his Substantive, likewise between the Preposition and his case put a Genitive case or other Particle, as, *Innumeras hostium copias Caesar fudit. Omnis enim perturbatio, &c.*
6. Comparatives, Superlatives, and Nouns of multitude must be set after their Substantives, as, *Sceleratos omnes Catilina unus superavit.*
7. Polysyllable Adjectives elegantly begin and end Sentences, as, *Miserrimi sunt omnes inglorii.*

Rules of Variation.

1. Express your sentence in proper, choice, and purely Latine words; without Barbarism or Solecism, as, *Fecit mihi potestatem abundi*, not, *Dedit mihi licentiam.*
2. By *Synonyma's* or words signifying the same thing, as, *Literæ tuæ magnopere me delectarunt. Epistola tua fuit mihi oblectamento: fuit mihi voluptati.*
3. By tropes or figures, viz. (1.) *Periphrasis*, as, *Hommo sapientiæ studiosus*, pro *Philosopho*. *Cubito se emungit*, pro *Salsamentario*. *Ars bene dicendi*, pro *Rhetorica*. (2.) *Metaphora*, as, *Fluit oratio; buccinare laudes*. (3.) *Allegoria*, as, *Flamma fumo proxima*. (4.) *Metonymia*, as, *Bacebus pro vino; Ucalegon pro domo; ferrum pro gladio*. (5.) *Synecdoche*, as, *Caput pro homine: Hannibal: Adria.*
4. Express the Active by the Passive, or Personal by Impersonal, & contra, as, *Virgilius legitur à me: ego lego, &c. Statur ab illis: illi stant.*

5. Change

Change the Verbs into Verbals or Participles, as,
Quæ nocent, docent : nocumenta, documenta : ut eme-
rem libros : empturus libros.

6. Express the sentence by the contrary or negative, as, *Semper dum vivam, tui meminero ; nunquam dum vivam tui non meminero.*
7. Express the sentence by Interrogation, Admiration, or *Aporia* or *Ironia*, as, *Num tui me unquam queat capere oblivio ?*
8. Vary the sentence by the Rules in Grammar, viz. *Est probabeo* : The English of the Infinitive mood : Gerunds turned into Adjectives, &c. as, *Habeo pecuniam ; est mihi pecunia ; suppetit mihi pecunia. Huc veni ad emendum ; emptum ; empturus ; ut emem ; causâ emendi ; ad emendos libros.*

Rules of Amplification.

1. A sentence is amplified by reckoning up all the parts included within the general heads of the Theme, *ex. gr.* Love conquers all men : Here amplify men by reckoning up all there-under included, as, Poor, rich : wise, foolish : young, old : Prince, Peasant, &c.
 2. By handling the Antecedents, Concomitants, and Consequents of things, *ex. gr.* Theft, the Anteced. crafty looks and gestures. Concom. fear. Conseq. shame, fear, &c.
 3. By shewing the causes, grounds or occasions of the matter in hand.
 4. By *Diatyposis*, or a particular description of each circumstance ; as, if we describe the ransacking of a City, we shall mention houses burned, Virgins ravish'd, Temples ruined, young men murdered, &c.
5. By

5. By digressions or stepping aside to other matters, which notwithstanding bring light to the subject in hand, especially from the Hypothesis to the Thesis.
6. By Comparisons or Simile's illustrating the argument; taken from things artificial or natural, from things in heaven, earth, or sea.
7. By Congeries, or heaping up many sentences signifying all the same thing in substance; *ex.gr.* We must all die, *Caleanda lethi semel via: nullum secula caput Proserpina fugit: Serius aut citius sedem properamus ad unam.*
8. By Definitions or Descriptions various in words, but one in substance, as, *Mare est fons imbrum, hospitium fluviorum, Inventio comineatum, itinerum compendium, &c.*
9. By Rhetorical figures, as, *Prosopopæia, Apostrophe, Periphrasis, Correctio, Aporia, &c.*
10. By shewing the good or evil of the contrary, *ex.gr.* if we treat of Sobriety, shew the evil effects of drunkenness, it wasts the estate, consumes the body, &c.
11. By producing Examples, Apophthegms and Testimonies out of Authors, *viz.* Poets or Historians.

Rules of Allusion.

1. It is handsom to allude to the various significations, or nearness in sound of Hebrew, Greek, Italian, Saxon words, or of any other Language, as, What we call a Grave the *Welsh* call a Bed, so near akin are Death and Sleep.

2. We may allude to sentences of Authors, applying them to another matter, *ex. gr.* *De amore dicere possumus quod olim Seneca de ira, furor brevis est.* We may say of Drunkenness as the Poet did of Love, *Raptam tollit de cardine mentem.*
3. We may allude to persons, as, *Alter Hercules: alia Minerva*: a second *Alexander*: *Usq; adeo Demea: Si fueris Thraso, nusquam deerit tibi Gnatbo.* Thus persons notable for any virtues or vices may be used as Appellatives.
4. We may allude to memorable Actions, *ex. gr.* He consumes his estate, *In extruendo mari & montibus coequandis.* Alluding to *Xerxes*.
5. We may allude to the Manners or Customs of Nations, *ex. gr.* The *Bæotians* used to burn the Axle-tree of the Coach that brought home a Bride: Intimating that she being once married, might never return from her husband: We worship the rising Sun.
6. We allude to Places, as, *Qui sub zonâ torridâ persecutionis degunt: Quasi in insulis Fortunatis natus.* Thus, *Pfittacorum regio*, *Terra del fogo*, *Mare Pacificum*, and the like may be alluded to.
7. We may allude to occasions of Proverbs, as, His plots are as undiscoverable, as if he had *Gyges* his Ring.
8. We may allude to any observable thing in Nature or Art, *viz.* Stars, Meteors, Birds, Beasts, Fishes, Plants, Stones, &c. He is the rising Sun. Thus, *Stella cadens*, *ignis fatuus*, the Stork, the Panther, the Reinora, the Turn-sol, the Magnet, and a thousand such may be alluded to.

Rules of Imitation.

1. Observe the parts of such Sentences as you would imitate.
2. Take another Subject and make your Sentences of the same parts, putting Noun for Noun, Verb for Verb, Adverb for Adverb, &c. as, The love of money is the root of evil : The fear of God is the spring of wisdom,
3. When you would imitate a whole Speech, strive to make like style, phrase, and length of Periods.
4. Where the Author useth any Interrogations, Admirations, Epiphonema's, Simile's, Examples, Allusions, Digressions, do you the like.
5. Observe from what heads your Author fetcheth his Arguments, as, Cause, Effect, Subject, Adjunct, *à pari*, *à minore*, *à majore*, *à simili*, *à contrario*, &c. and fetch yours thence also, if the matter will permit.

See examples hereof in Horn's Manuduct. p. 88.

The fountains of Eloquence whence Scholars must draw forth, and lay up matter for Exercises.

1. Histories remarkable and applicable. See *Plutarch Florus, Justin, Pliny, Livy, Tacitus, Salust, &c.*
2. Fables choice and witty. See *Ovids Metam. Æsop.*
1. *Natal. Comes, Rosse's Mystagogus Poeticus.*
3. Proverbs witty and best known. See *Erasmus Chil. Clarks Proverbs.*
4. Hieroglyphics most significant and apposite. See *Nic. Caussinus, Pierius, Clem. Alexandrinus.*

5. Emblems, Symbols, Impresses upon the Coins or Arms of Emperours, or other great persons, Pictures of the Heathen Gods, Graces, Furies, Fates, Virtues, &c. See *Reusner*, *Quarles*, *Alciat*, *Cambden*,
6. Laws and customs of the Jews, Greeks, Romans, Egyptians, Saxons, &c. See *Goodwin's Antiq. Leo Modena*, *Plutarch*, *Verstegan*, *Olaus Magnus*.
7. Neat and significant Sentences and Apophthegms out of *Tacitus*, *Salust*, *Livy*, *Lycosthenes*, and the Poets.
8. Rhetorical Figures, especially such as adorn an Oration or move the Passions. See *Vossius*, *Farnaby*, *Vicars*, *Butler*.
9. Topics of Logic, or heads from whence arguments are drawn, *viz.* Causes, Effects, Subjects, Adjuncts, Contraries.
10. The whole Series of Natural and Artificial things, especially Pyramids, Labyrinths, Temples, Palaces, Shops of Artists, Meats, Merchandise, Stones, Plants, Fish, Fowls, Stars, &c.

Collections out of choice Authors under these heads, will serve in all manner of Exercise, for Exordiums, Similes, testimonies, Allusions, and other Ornaments.

Rules of Observation.

In reading Authors (besides the above-recited particulars) Scholars must diligently observe, and treasure up in memory,

1. All choice single words, especially,
 - (1.) Such as agree in sound with the thing signified, as, *Boatus*, *mugitus*, *ululatus*, *lugubris*, *vortex*, *tinnio*, *clangor*, *stridor*, *frigor*, &c.

(2.) Such as both by use and Etymology aptly express the thing signified, as *Philomela, sacro-sanctus, sartus-tectus, præter-propter*.

(3.) Such whose signification is very large, or hardly to be expressed in other words, as, *Colo, stringo, mereor, tenor, idea, tinctura*.

2. All choice Phrases or Idiotisms of the tongue, whether Poetical, Historical, or Oratorical; together with congruous and significant Epithets, neat Periphrases and Descriptions.
3. All choice strains of Eloquence fit to be imitated, such be, *Non feram, non patiar, non sinam: Pleni sunt omnes libri, plena sapientium voces, plena exemplorum vetustas; Nulla possessio firmior, constantior nulla: Obsequium amicos, veritas odium parit*.
4. The Rhetorical Analysis, viz. the parts of which any Oration doth consist, the heads from whence the Arguments are drawn, as also, what passions are moved, and from what heads.
5. The *ſublimities* or the heights of Eloquence, viz. when an Author doth express a passion, *ſentiments*, or other action to the life, so that nothing can be said further. Such be,

Senec. Med. Act. I. Sc. I.

Med. *Mens intus agitat vulnera, & cædem, & vagum.*

Funus per artus, levia memoravi cinnis:

Hæc virgo feci, gravior exurgat dolor.

Majora jam me scelera post partus decent.

Ja. *Infesta memet perime.* Med. *Misereri jubes.*

Rules for moving the Passions.

1. *Fear* is moved, (1.) By setting forth the greatness, of the approaching evil.
 (2.) By shewing that it is near at hand.
 (3.) By producing examples in like cases or prodigies.
2. *Confidence* and *Hope* are moved, (1.) By shewing that the dangers or evils may be or have been escaped by us or others.
 (2.) By reckoning up the convenient means or helps, which we have, and others want.
 (3.) By persuasion of divine favour from prodigies, prophecies, or common voice of the people.
3. *Shame* is moved, (1.) By setting forth the baseness of the fact.
 (2.) Or the signs of baseness in the parties or their relations.
4. *Joy* is moved, (1.) By recounting our former miseries.
 (2.) By exaggerating our present happiness.
5. *Anger* is moved, (1.) By shewing the hainousness and indignity of the fact.
 (2.) The innocency, virtue, dignity of the person injured.
 (3.) The vices and contemptible condition of the person injuring.
 (4.) That the injury extends not only to the present, but to posterity.
6. *Lenity* is moved, (1.) By shewing that the offence was not committed through wilfulness or disrespect, but through passion, rashness, &c.

(2.) That the former good deeds exceeded this offence.

(3.) By testifying our unfeigned sorrow.

(4.) By setting forth the glory and benefits of lenity.

7. *Love* is moved by expressing our willingness to do good to others or their relations, especially under the notion of good men, without respect to our own advantage.

8. *Hatred* is moved by relating and exaggerating the offences enviously committed against what is dear to us.

9. *Indignation* is moved, by comparing the former baseness of a person with his present undeserved honour or plenty.

10. *Envy* is moved, (1.) By shewing that the honour of riches gotten, were not obtained by virtue, but basely.

(2.) By exaggerating the persons insolency, shewing that it exceeds his merits.

11. *Pity* is moved, (1.) By exaggerating the misery, from the adjuncts of time, place, person, end, manner.

(2.) By comparing our former felicity with our present misery.

ΠΡΟΤΤΜΝΑΣΜΑΤΑ,

OR,

*Short and plain Directions for the making
of all manner of*

SCHOOL-EXERCISES
In Prose and Verse.

A COLLOQUY.

A Colloquy is a feigned Discourse, betwixt two or
or more persons.

Rules for making it.

1. Imagine some discourse betwixt two or more persons, concerning some matter daily happening among people, as about the School, House, Church, Market, Fields, Woods, or something done therein; or about News, Travels, Games, Employments, Trades, &c.
2. Express your thoughts in choice and good phrase, such as you have collected out of approved Authors.
3. Let not one word or phrase be said oft over, but if you must use the same sense, vary the phrase.

4. Endeavour to make your Colloquy pleasant, with witty jerks, quibbles and fancies (such as you shall often find in *Erasmus*) joking upon a name, action, proverb, or the like.
5. In larger Colloquies upon any particular Subject, as, Foot-ball, Hand-ball, Hunting, Hawking, Fishing, Swimming, Shooting, Music, Dancing, Feasts, Soldiery, Law, Heraldry, &c. Endeavour to apply as many of the terms belonging to that exercise as may be.

2 2 2 1 0 An ESSAY.

An Essay is a short Discourse about any Virtue, Vice, or other Common-place. Such be learning, Ignorance, Justice, Temperance, Fortitude, Prudence, Drunkenness, Usury, Love, Joy, Fear, Hope, Sorrow, Anger, Covetousness, Contentation, Labour, Idleness, Riches, Poverty, Pride, Humility, Virginity, &c.

Rules for making it.

1. Having chosen a Subject, express the nature of it in two or three short Definitions or Descriptions.
2. Shew the several sorts or kinds of it, with their distinctions.
3. Shew the several causes, adjuncts, and effects of each sort or kind.
4. Be careful to do this briefly, without tautology or superfluous words; in good and choice language.
5. Metaphors, Allegories, Antithetons, and Paronomasia's do greatly adorn this kind of exercise.

6. In larger and complete Essays (such as *Bacon's*, *Feltham's*, &c.) we must labour compendiously to express the whole nature of, with all observables about our subject.

A FABLE.

A Fable is a facetious Discourse, false in it self, yet secretly intimating a Truth.

Rules for making it.

1. Chuse some Subject which you intend for your Moral, as, Learning, Arts, Cowardise, Courage, Fraud, Patience, Envy, Ingratitude, &c.
2. Pitch upon some living creatures for your speakers, which may fitly resemble the virtue or vice chosen, as the Hieroglyphic thereof, as for Cowardise the Hare or Deer; for Subtilty, the Fox; for Courage, the Lion; for dulness, the Ass; for Hypocrisie, the Crocodile; for Chastity, the Turtle; for natural Affection, the Stork; for Cruelty, the Tiger.
3. Let the Stile of your Fable be very short and quick, the matter witty and facetious, the phrase choice and good.
4. If the Conclusion of the Fable fall in with something remarkable in nature, it adds a singular grace to the Fable, such be those of *Daphne*, the Bat, *Battus*, &c.
5. For enlarging a Fable (according to the Rules of Amplification) express the particulars contained in the generals, and feign speeches to the persons in the Fable.

A PROSOPOPOEIA.

A *Prosopopœia* is a Discourse pathetically and lively setting forth what we conceive a person might say in such or such a case.

Rules for making it.

1. Consider the case and condition of the person you represent, and imagine your self in such a place so qualified.
2. Observe what passions the person is most affected with, as, Love, joy, sorrow, fear, hatred, anger, despair; also what virtues or vices he is inclined to, and by the Rules of moving passions, make use of those figures and arguments which best suit the purpose.
3. Consider the time, place, condition, age, sex, religion, and former estate of the person, that all things may be done *ad decorum*, not unsuitably in any circumstance.
4. Consider the endowments and office of the person, let an old Patriot speak gravely, a King majestically, a Soldier resolutely, a young Novice headily, all men altogether *καὶ πρὸς πάντας*.

A CHARACTER.

A Character is a witty and facetious Description of the nature and qualities of some person or sort of people.

Rules

Rules for making it.

1. Chuse a Subject, viz. such a sort of men as will admit of variety of observation, such be, Drunkards, Usurers, Liars, Tailors, Excise-men, Travellers, Pedlers, Merchants, Tapsters, Lawyers, an upstart Gentleman, a young Justice, a Constable, an Alderman, and the like.
2. Express their natures, qualities, conditions, practices, tools, desires, aims or ends, by witty Allegories or Allusions, to things or terms in nature or art, of like nature and resemblance, still stirring for wit and pleasantness, together with tart nipping jerks about their vices or miscarriages.
3. Conclude with some witty and neat passage, leaving them to the effect of their follies or studies.

A^o THEME.

A Theme is a Discourse amplifying a subject, by shewing the meaning, and proving the truth thereof.

It hath eight parts:

1. *Exordium*, wherein we praise the Author of the Theme, by setting forth his wit, learning, eloquence, or other excellency above others.
2. *Narratio*, wherein we shew the meaning of the Theme, by Periphrasing and opening the same.
3. *Causa*, wherein we shew the cause or reason of the Theme, how it comes to be so true.
4. *Contrarium*, wherein we treat of the contrary to our Theme, shewing how ill, if a vice; how good, if a virtue.

5. *Simile*.

5. *Simile*, wherein we bring in something in nature or art like to what is said in our Theme, for illustrating the truth thereof.
6. *Exemplum*, wherein we bring one or more Examples out of history, of persons that have done or suffered, as our Theme says.
7. *Testimonium*, wherein we bring Sentences out of Authors, proving the truth of the Theme.
8. *Epilogus*, wherein we briefly conclude with the praise of the Author.

General Rules for making a Theme.

1. When you are to make a Theme, run through these eight parts in your mind, and observe what variety of matter you can, out of which gather the choicest and best.
2. Strive to adorn your Theme with flowers of Rhetorick, Gnome's, Proverbs, Allusions, Epiphonemata's and the like.
3. For bringing in any part neatly, at first make use of *Clark's Formulae*: for Simile's, Examples, and Testimonies. See *Lycofthenes*, *Rensner*, and the Poets.

An EPISTLE.

An Epistle is a Discourse wherein we talk with an absent Friend, as if we were with him.

General Rules for all Epistles.

1. All Epistles have these four accidents or parts, (1.) A Superscription, (2.) A Compellation, (3.) A Subscriptio, and (4.) A Date.

2. All

2. All Epistles must be written in a low, short, and pithy style, without affectation, periphrase, or garbularity.
4. In all Epistles shun Tautologies, by varying the phrase, when the same sense is repeated.

Epistles are either of the Demonstrative, Deliberative, or Judicial kind.

Demonstrative Epistles are such as respect praise or dispraise.

Such be,

1. *Narrative*, wherein (1.) We declare some matter to our friend, setting it forth as livelily as we can.
(2.) We desire our friends advice or assistance.
2. *Lamentatory*, wherein (1.) We bemoan our own or friends calamity.
(2.) We propound our resolution.
(3.) We give or ask advice.
3. *Eucharistical*, wherein we praise the courtesie received (1.) Because done voluntarily, unexpectedly, undeservedly, opportunely.
(2.) We promise requital in deeds or thankfulness.
4. *Gratulatory*, wherein (1.) We express our joy for the good befall our friend.
(2.) We extol the benefit our friend hath gotten.
(3.) We pray that it may have good effect, and be a favour indeed.
5. *Officious*, wherein (1.) We offer our service to our Friend in any business unrequested.
(2.) We desire him to take our service in good part.

6. *Disputatory*, wherein we propound, (1.) The occasion, (2.) The Question, (3.) The opinion of others, (4.) Our own opinion, (5.) We ask our friends judgment.
7. *Laudatory*, wherein we praise a person, action, or thing. See Orations of the Demonstrative kind.
8. *Deprecatory*, wherein (1.) We confess our fault.
 (2.) We extenuate it from our age, heedlessness, or the kind of the offence.
 (3.) We express our sorrow for the miscarriage.
 (4.) We praise our friends clemency.
 (5.) We testify our better resolution for the future.

Deliberative Epistles are such as tend to persuade or dissuade. Such be,

1. *Suasory*, wherein we persuade our friend to any Thing in a case doubtful, (1.) Shewing him that it will be honest, profitable, necessary, pleasant, easie,
 (2.) We amplify the reasons *ab exemplo, à majori, à minori, à simili, à contrario*. In dissuasory, we use contrary arguments.
2. *Hortatory*, wherein we exhort our friend, and spur him up to a known duty, (1.) From the hope of reward.
 (2.) From the fear of disprofit.
 (3.) From the hatred, emulation, expectation of our adversaries.
 (4.) From the love, commiseration, and expectation of our friends.
 (5.) From Examples.
 Dehortatory from the contrary.

3. *Petitory*, wherein (1.) We insinuate into our friends favour.

(2.) We tell our request.

(3.) We shew it to be godly, just, honest, necessary, facil, honourable.

(4.) We promise requital.

4. *Commendatory*, wherein we recommend our friend to another, (1.) Shewing him to be our dear friend,

(2.) Worthy our commendations.

(3.) That he hath done like courtesies for others.

(4.) We tell our request, and shew it to be just and facil.

(5.) We promise our thankfulness.

5. *Consolatory*, wherein we shew, (1.) That our friend in that case ought not to mourn at all, or however not so much.

(2.) We lessen the evil.

(3.) We bring examples of brave men that have not sorrowed in that case.

(4.) We acknowledge Gods providence in ordering all things.

(5.) We proffer our assistance or help.

6. *Responsatory* to Consolatory Epistles, wherein (1.) We give thanks for the good advice.

(2.) We mention the comfort we reaped therefrom.

(3.) We mention other Arguments; whereby we comfort our selves.

7. *Monitory*, wherein, (1.) We advise our friend what to do.

(2.) What to shun.

(3.) We shew the Authority we have to do thus, from our age, relation, experience, former intimacy, or the like.

8. *Convitiatory*, wherein (1.) We express our own and others sorrow for the offence committed.
 (2.) We reprehend the fact.
 (3.) We admonish our friend to take better courses.
9. *Conciliatory*, wherein we desire acquaintance with one (1.) Expressing his virtues and endowments which make us love him.
 (2.) We modestly desire to be reckoned as a friend.
 (3.) If there be any thing which may make him love us, we modestly mention it, however we promise faithfulness and integrity.

Judicial Epistles are such as accuse or defend, viz.

1. *Criminatory*, wherein we accuse a Person, (1.) By shewing our sorrow for the offence.
 (2.) By setting forth the heinousness of the crime.
 (3.) By reckoning up the evil effects thereof.
2. *Defensory*, wherein we defend our selves from a crime imputed, (1.) Either by plainly denying it.
 (2.) Or by shewing that it was done otherwise than was objected.
3. *Expostulatory*, wherein (1.) We express our complaint.
 (2.) We mitigate the crime with fair interpretation of the action.
 (3.) We admonish our friend to walk more cautiously hereafter.
4. *Exprobratory*, where we upbraid the ingratitude of a friend by shewing that we deserved better things at his hands.
5. *Purgatory*, wherein we shew (1.) That we are not offended but delighted with the reproof of a friend.
 (2.) We remove the suspicion objected against us.
 (3.) We prove our own innocence.

O R A-

ORATIONS.

An Oration is a Discourse wherein we praise or dispraise, persuade or dissuade, prove or disprove.

There be three sorts of Orations : Demonstrative, Deliberative, Judicial.

Orations of the Demonstrative kind.

1. A Panegyric ancient, used at general Assemblies, to see public Games, wherein they used, (1.) To praise the God or Man that instituted the Games.
 (2.) The Nation or City where they were used;
 (3.) The Games themselves.
 (4.) The Prize plaid for.
 (5.) The Master of the Play.
 (6.) They exhorted the Gamesters to behave themselves bravely, and leave an example of virtue to be imitated.
2. A Panegyric modern, used at any public Assembly, as the Inauguration or Coronation of a Prince, or the yearly Solemnity thereof, or at the welcome of some Commander to his Office or Trust; wherein
 (1.) We shew the difficulty of the task, or other cause which makes us undertake it.
 (2.) We praise the Prince from his Country, Kindred, Nature, Education, Studies, Atchievements in Peace and War, Virtues, Fortune, Children, Citizens love, and lastly, by comparing him with some other.
 (3.) We set forth the happiness of the times, having such a Prince, affirming that nothing is so much to be prayed for as his long Life, and his

C Child

Children and Grand-Children to rule after him.

(4.) We conclude with an exhortation to Obedience and Concord.

3. *Nuptial*, used at Marriages, wherein (1.) We treat of the first Institution of Marriage, and of Natures prolific force in all Creatures.

(2.) We shew the preeminence of human propagation above other Creatures.

(3.) We shew the profits of Marriage, as Credit or good Name, Procreation of Children, Honour, mutual Comfort in Prosperity, and Help in Adversity, increase of Society and Civility, Affinity with Foreigners.

(4.) We pray for the felicity of the Bridegroom and Bride.

(3.) By *Hypotyposis* we feign their Children before them playing, prattling, singing, waxing, &c.

(6.) We may bring examples of what Children have done for their Parents.

(7.) We praise the Bridegroom and Bride from the likeness or dislikeness of their Country, Nation, Age, Faculties, &c.

4. *Epithalamium*, used at the Marriage-bed, wherein we treat of (1.) The necessity of Marriage.

(2.) The praise of the married Couple.

(3.) We exhort to mutual concord, shewing what joy this will be to their friends, what sorrow to their enemies.

(4.) We wish they may soon see their Children.

5. *Natalitial*, at, or in honour of ones Birth-day; wherein, (1.) We treat of the time of the Nativity, year, moneth, day, hour, if any of them afford observation.

(2.) The Place, Nation, or City.

(3.) The

(3.) The Virtue of the Parents and Predecessors.

(4.) The hope we conceive of the Child from his Kindred, Face, future Education.

(5.) We wish long life and prosperity to the child.

6. *Funeral*, used at Burials, wherein (1.) We express our present sorrow, and the sad cause of our meeting.

(2.) We speak the worth and virtue of the deceased.

(3.) The hope we had of him, whereof now bereft.

(4.) An exhortation to imitate his virtues.

7. *Eucharistical*, when we give thanks for a courtesie received, wherein (1.) We express our joy for the benefit received.

(2.) We exaggerate the courtesie, from its greatness, opportuneness, &c.

(3.) We promise thankfulness in heart, word, deed.

(4.) We pray sometimes that God may requite, where we cannot.

8. *Gratulatory*, used when we rejoice with our friends in some good event, wherein (1.) We signify how joyful we were to hear of their good success.

(2.) We augment the benefit acquired by shewing its excellency, and use.

(3.) We pray that like success may be perpetual.

9. *Lamentatory*, wherein (1.) We shew into what evil we are falling, aggravating it.

(2.) We exclaim against the Authors.

(3.) We tell others that it may be their case, and move pity.

10. *Valedictory*, used when we leave a Town or Country, wherein (1.) We express our sorrow to leave our Friends and Country.

(2.) We praise the peoples fidelity, clemency, piety, &c. The City or Countries situation and excellencies.

(3.) We promise our mindfulness of the courtesies received, and our study to express our thankfulness.

11. *Propemptical*, used when we take our leave of a departing Friend, wherein (1.) We complain of fortune, or other cause of this separation.

(2.) We mention our former familiarity, mutual studies, recreations, &c.

(3.) We express the want and loss of our friend.

(4.) We set forth his praise.

(5.) We pray him to be mindful of us while absent. (6.) We pray for a good journey.

Orations of the Deliberative kind.

1. *Monitory*, when we reprove persons, yet so as not to offend; wherein (1.) We set forth the parts and good qualities of them we admonish and our love to them. (2.) We shew that nothing is so perfect but hath some stain or vice. (3.) We mention the fault or offence, withal telling them that true love causeth us to mention it, and grant the like liberty to them of reproving us when we offend.

(4.) Sometimes we lay the blame upon Age, Nation, Society, &c. (5.) We persuade to amendment, *ab honesto, utili, glorioso, &c.*

2. *Conciliatory*, used when we desire friendship, favour or acquaintance, wherein (1.) We tell the causes of our request, speaking well of the person according to his place. (2.) We modestly shew that we are not altogether unworthy of friendship, or league, but may be serviceable to him.

3. *Hortatory*, wherein we inflame the mind in a known duty, by moving the passions.

4. *Suasory*, wherein we persuade by argument in a case doubtful. In both which (1.) We

(1.) We commend the former virtues of the persons we exhort. (2.) We bring in arguments *à jucundo, honesto, utili, facili*. (3.) We excite love of the thing we persuade to, and love or pity of the person for whom we move, with hatred to his enemies. (4.) We stir up emulation by the good examples of others. (5.) We shew the hope of good if done, the fear of evil if neglected.

5. *Dehortatory*, wherein (1.) We shew the matter to be ill, vile, laborious, impossible, uncertain, not worth the pains. (2.) We jeer it as a babble. (3.) We blame the Auditors as over-credulous. (4.) We shew the great danger like to accompany or ensue the undertaking.

6. *Consolatory*, used when we comfort mourners, wherein (1.) We shew the causes of our undertaking, as kindness, friendship, pity, &c. (2.) We confess a true cause of mourning, and that we sympathize, but that nothing should make men so exceed. (3.) We shew that misfortunes are common to all. (4.) That effeminate mourning becomes not a man. (5.) That what we have is but lent. (6.) That we must shew good examples to others, of patience, courage, &c.

7. *Petitory*, when we beg any thing, wherein (1.) When occasion serves we use insinuation. (2.) We shew our business to be in the power of the Auditors. (3.) That our request is just, honest, & facil. (4.) We declare the manner how to perform it. (5.) We promise requital.

Orations of the Judicial kind.

1. *Invective*, used against an enemy, wherein (1.) Either we begin at his birth, and exaggerate his vices to that time. (2.) Or we insist on the several heads of vices whereto he is inclined. (3.) The passions we excite are *shame, fear*, and sometimes *anger, hate, envy*.

2. *Objurgatory*, wherein we chide inferiours, in which (1.) We lay the crime before their eyes. (2.) We exaggerate it from the circumstances of time, place, person, manner, or by comparison with others. (3.) We expostulate or threaten more or less, according to the ingenuity or stubbornness of the offender. (4.) Sometimes we bemoan the miscarriage, and give cautions.
3. *Expostulatory*, when we complain of an injury from others, wherein (1.) Relating the injury we exaggerate it, yet intimating that we have suffered more than we speak of. (2.) That we concealed as long as we could, now necessity makes us speak, we fearing worse things. (3.) If the Injury be of small moment, we only jest it out, excusing their will, and laying the blame somewhere else. (4.) We admonish future heed and diligence.
4. *Exprobratory*, when we upbraid unthankfulness in others, wherein (1.) We relate and exaggerate our former favours, yet with excuse, as done unwillingly, as forced thereto by them. (2.) We declare and amplify the others injuries. (3.) We may run out into the common place of Ingratitude.
5. *Deprecatory*, when we plead for others about to be punished, wherein (1.) We shew that the fault was not committed of malice, but if it were, we ingenuously confess it. (2.) We treat of the excellency of clemency. (3.) If the cause permit, we fetch arguments of pardon from the offenders Nobility, Learning, former Innocence, well-deserving of the Common-wealth; or lest this sentence, though just, prove a bad precedent. (4.) We shew that his pardon will be no damage. (5.) We add an *Aporia*, What shall he or his do?

DECLAMATIONS.

A Declamation is a kind of Exercise wherein we plead for, or against, or moderate in a cause propounded.

There be four sorts of Declamations, according to the four States, 1. Conjectural, 2. Finitive, 3. Qualitative, 4. Quantitative.

General Rules for Declamations.

1. In Declamations (as in Orations) the *Exordium* may be taken, 1. *Ex visceribus materiae*, 2. *A personâ Oratoris, Auditorum, Judicis, Adversarii vel Rei.* 3. *A Generali pronuntiato, Fabulâ, Proverbio, Simili, Historiâ vel Lege.*
2. Not only in the *Exordium*, but elsewhere in the Declamation, we must labour for attention, and good will of the Auditors, by plausible compellations, fair intreaties, and promises of our candor and faithfulness.
3. Sometimes we must use insinuation, plausibly, yet subtilly stealing into our cause, and the Auditors Affection, viz. *In re turpi, ancipiti, vel paradoxâ.*
4. If our Adversaries cause be bad, we insult over him, jeer his absurdities, and the weakness of his arguments with *Ironia's, Sarcasmi, Epitrope's, Exclamatio's, &c.* Especially near the Conclusion.
5. It is frequent and laudable in Declamations, by *Prosopopœia* to feign speeches to the persons most concerned, and therein lively to move the passions of sorrow, love, envy, pity, &c. as our cause requires.

6. We must place strong Arguments in the beginning, weaker in the middle, and the strongest of all last.
7. In the conclusion we briefly repeat our strongest Arguments, and strongly moving the passions requisite, we triumph over our adversary.
8. In Academical Declamations where the question is propounded in a short History, either party after the *Exordium*, briefly run through the parts of the story, hinting what observations make for him, or against his adversary, and after insists largely upon the weightiest Arguments.
9. In this kind of exercise there be three parties, *Actor, Reus, Judex*: Plaintiff, Defendant, Moderator, who weighs the Arguments and decides.

1. *Declamations Conjectural.*

A *Conjectural* Declamation is, when we enquire whether or by whom the fact was committed, as, *An Roscius occiderit patrem? An Clodius occiderit Milonem?*

We prove a person to have committed a fact, by arguments taken from these heads.

1. *A velle*, shewing that the person had a will to do it, and that either (1.) From impulsive causes, as, Anger, Hatred, Love, Enmity, Envy, &c. or, (2.) From Ratiocinative, as, Hope of profit, hope of escaping unpunished, having nothing to lose, &c.
- (3.) From the dispositions of the parties, as, Nation, Kindred, Sex, Education, Habit of body, former Life, Age, Friends, Study, &c.
- (4.) From former words or deeds.

2. *A posse*, shewing that the person had ability to do it, from the circumstances, (1.) Of the Person, as that he had strength of body, wit, means, friends, weapons, &c. (2.) Of the Thing, as conveniency of time and place.
3. *A signis facti*, from the signs foregoing, accompanying or following an action.
4. *A Testibus*, from witnesses, rumours, or reports.

We disprove by Arguments taken from contrary heads, and by shewing the incredibles of what is alleged.

2. *Declamations Finitive.*

A Finitive Declamation is, when we enquire whether the crime imputed be such as it is deemed ; as if a person be slain, whether the fact be murder, manslaughter, chance-medly, or *se defendendo*.

We prove a crime to be such as is objected, by Arguments drawn from these heads :

1. *A definitione*, by laying down a Definition of the crime objected, and shewing there is *par ratio* in the offence committed.
2. *A lege*, by a Law or custom, either from the letter or the sense of the Law.
3. *A Quantitate*, by exaggerating the offence committed.
4. *A comparato*, by comparing what was committed with what was omitted, and shewing the heinousness of the one above the other.

We disprove by the same heads, *viz.* Defining otherwise, Interpreting the Law otherwise, exaggerating the requisite omitted, &c.

3. *Decla-*

3. *Declamations Qualitative.*

A Declamation Qualitative is, when we enquire concerning the quality of an Action, whether profitable or unprofitable, just or unjust, &c. These are 1. Negotial, 2. Juridicial, 3. Legal.

1. Negotial, *wherein we deliberate concerning matters publick or private.*

We persuade to any enterprize from these heads.

1. *A legitimo*, from Law or custom human or divine.
2. *Ab equo*, from what may advantage Divine Worship, Parents, Citizens, &c.
3. *Ab utili*, from getting or keeping what is good, or shunning what is evil; or on the contrary, loss or damage, if we neglect.
4. *A necessario*, when the matter is such that we cannot be without it.
5. *A jucundo*, from what may bring pleasure, delight, and contentment.
6. *A possibili*, whence we prove the thing possible and facil, or excuse the difficulty from the advantage to be got thereby.
7. *A glorioso*, whence we shew, what glory and honour we shall thereby get or keep.
8. *Ab eventu*, whence we shew, that however the matter fall out, the end will be profitable or honourable.

2. Juridicial, *wherein we plead the lawfulness or justice of a past action, viz.*

1. *A Natura*, that it is according to the Law of Nature.
2. *A Lege*, that it is agreeable to the Laws of God or men.

3. *A*

3. *A consuetudine*, that it is according to the custom of men or nations.
4. *A iudicato*, that there have been former precedents of like nature.
5. *Ab equitate*, that it is according to equity or equal dealing.
6. *A pacto*, that it is according to covenant or former agreement.

But if the cause cannot be defended from these head, then we must make use of Colours, *viz.*

1. *A comparatione*, wherein we compare the fact with a worse, whereunto we should otherwise have been necessitated.
2. *A relatione*, wherein we lay the blame upon the person injured, aggravating the provocation.
3. *A remotione*, wherein we lay the blame upon some other person or thing commanding, provoking, or forcing us.
4. *A purgatione*, wherein we do not defend the fact, but excuse our will, laying the blame upon necessity, fortune, or ignorance, bringing instances of like offences excused.

3. Legal, wherein the state or cause especially consists in the meaning of a Law: here are four cases considerable.

1. *De scripto & sententia*, when the one party stands upon the Words, the other upon the Sense of the Law or Contract. In this case, The former shall alledge, (1.) How dangerous it is to depart from the letter of the Law. (2.) That we ought to follow what is briefly and plainly written, and that if the Lawgiver meant any thing further, he would have added it. (3.) He shall bring a reason to
prove

prove that no further was meant. (4.) He shall add like examples or adjudged cases.

The other party shall alledge, (1.) That the Law-giver thought not needful to write what every one did of himself see. (2.) That it is a cavillers part to stand upon the *apices* of the letter, and neglect the sense. (3.) He shall confute the other opinion from some other clause of this Law, or from some other Law. (4.) He shall shew that his opinion is according to Nature and Law. (5.) He shall bring examples of Laws, where the sense not the words have prevailed.

2. *Contrariarum legum*, when two Laws or two clauses of one Law seem contrary; in this case if the Laws cannot be reconciled, then the less must yield to the greater. (1.) Humane Laws yield to Divine. (2.) Old Laws to new. (3.) Permissive to Preceptive. (4.) General to particular. (5.) Private to Public.
3. *Ratiocinationis*, when there is no particular Law in the case, but we gather the cause by likeness from some other Law. Here the one party will alledge, that the matter is either virtually contained in the Law, or that which is less necessary.

The other party shall shew that there is not *par ratio*, and bring a reason why, and where they are unlike.

4. *Ex ambiguo*, when the Question is, with what accent a word is to be read, or whither a word is to be referred, or in what signification to be taken. In this case both the parties shall endeavour to prove, that his cause is manifest, or at least not absurd, that it is equal and good, agreeable to Law or custom, and refute the other opinion.

4. *Declamations Quantitative.*

A Quantitative Declamation is, wherein we enquire of the hainousness of an offence, *viz.* Whether of the two crimes is the greater; and this is proved,

1. *Ratione animi depravati*, when the offence is committed upon light causes.
2. *Ratione noxae*, when the damage is greater, as to kill, is more than to rob or defame.
3. *Ratione patientis*, when the injured person cannot have justice, or hath therefore grievously punished himself, as *Lucretia*.
4. *Ratione agentis*, as if one offended alone, or first, or with few, or often, or occasioned a new Law or Punishment.
5. *Ratione adjunctorum*, as if one commit an offence on set purpose or ungratefully, or if many injuries be involved in one.
6. *Ratione violati juris*, as when the written Law is violated, we shall alledge, that he who transgresseth Laws which are punishable, how much rather would he, if there were no Law or punishment, so when an unwritten Law is transgressed, we shall say it is a token of a worse disposition.

| POETICAL EXERCISES.

Rules for making a Verse.

1. When you can perfectly scan and prove a Verse, learn to put in Metre any Verse displaced, the same words being retained.

2. Upon

2. Upon any common place, as, Virtue, Learning, Love, War, &c. bethink a Sentence consisting of three or four words, for each word write down what *Synonyma*'s you know, out of which cull out a Verse: Or seeking the principal words in *Thesaurus Poeticus*, from thence piece up a Verse.
3. If a word at any time be wanting to make up the measure chuse out of *Textor*'s Epithets a proper and futable Adjective.
4. Be careful to express your sentence in a Poetical manner, using much the Tropes, especially *Metonymia*, *Metaphora* and *Periphrasis*.

The virtues and vices of a Verse.

1. The greatest excellency of a Verse is, when the sound of the words or letters doth resemble the thing signified, as, *Vorat equore vortex.*

Multum ille & terris jactatus & alto.

Una Eurvsq; Notusq; ruunt, creberg; procellis, &c.

Insequitur clamorq; virum stridorq; rudentum.

2. Gravity, Majesty, Slowness require *Spondees*, Lightness and Swiftnes are expressed by *Dactyls*, otherwise let the feet be mixed, as,

Olli subridens respondit ore Latinus.

—— *Ea lapsa repente ruinam*

Cum sonitu trahit & Danaum super agmina, &c.

3. Use a *Spondee* in the first place seldom, and a *Monosyllable* in the last place never, unless to express Gravity, Majesty, or Wonder, as,

—— *Magnum Jovis incrementum.*

Parturiunt montes, nascetur ridiculus mus.

4. Verses run most pleasantly, when no feet end a word, as,

Infandum regina jubes renovare dolorem.

5. Let

5. Let no Verse end in a Pentasyllable, nor three Dissyllables, such as,

Ambubaiarum collegia, Pharmacopolæ.

Semper ut inducar, blandos offers mihi vultus.

6. Shun too many Collisions or Elisions, such as,

Belli ferratos postes, portasq; refregit. (ptam.

Monstrum horrendum informe ingens cui lumen ad-

7. *Versus* *leonini*, viz. such as Rhime one part to another are absurd, as,

O fortunatam natam me consule, Romam.

E re terrena promanant mille venena.

8. In a *Pentameter* never suffer an Elision betwixt the *Penthemimers* : Nor end otherwise than in a *Monosyllable* : and let the former *Penthemimer* end a word. For these are absurd.

Non desistere amare omnia si facias.

Deliciæ populi qui fuerint Domini.

Hæc quoq; nostræ sententia mentis erat.

1. TRANSLATION.

Translation is when we turn Latin Verse into English or Greek, & *contra* : One sort of Verse into another : or Prose into verse.

Rules.

1. In all sorts of Translation be careful to express the sense clearly and intelligibly.
2. Tie not your self to the words, but take liberty to vary the expression so, as may best accord with the Phrase and terms of the Language into which you translate.
3. Where the Poet is obscure, you may enlarge, where he is prolix, you may contract, so will your Translation be concise and easily understood.

4. En-

4. Endeavour as much as may be, to apply the proper terms of Art belonging to any subject you translate.

2. VARIATION.

Variation is when we express the same thing divers ways, either in the same or divers kinds of Verse. See above *Rules of Variation*.

3. IMITATION.

Imitation is when we take some choice passage of a Poet, and endeavour to imitate it in all the excellencies of matter, arguments, order, parts, phrase, style, flowers, &c. See the *Rules of Imitation*. See also *Horn's Manuduct.* p. 105.

4. CARMEN.

Carmen is a Paper of Verses made upon some common place, and hath like parts with a Theme, *ut supra*, only you must be careful to express the matter in a Poetical manner and dress: Using much the Tropes and Figures, especially *Periphrasis*, *Metonymia*, *Metaphora*, *Exclamatio*, &c.

5. EPIGRAM.

An Epigram is a short but witty Poem, facetiously expressing the nature or quality of an action, thing, or person.

Rules for making Epigrams.

1. An Epigram must be short, comprised within a Distich, or two or three at most.

2. Every

2. Every Epigram must have a fanſie, which is as it were its ſoul, the deeper or richer this fanſie is, the worthier is the Epigram.

The heads from whence the fanſie of Epigrams is fetched, are theſe and the like.

1. *A comparatione*, when comparing one thing with another, we do wittily, ſuddenly, unexpectedly, and with admiration conclude (1.) A greater from a leſs. (2.) A leſs from a greater. (3.) Equal from equal. (4.) Diverſe from diverſe. (5.) Contrary from contrary. (6.) Like from like, &c.

Exempla Epigrammatum ubi concluditur

1. Majus. Ad Trajanum.

*Tanta tibi eſt recti reverentia, Cæſar, & æqui,
Quanta Numæ fuerat, ſed Numa pauper erat,
Ardua res hæc eſt opibus non tradere mores,
Et, cum tot Cræſos viceris, eſſe Numam.*

2. Minus. De Julio Cæſare.

*Speſcit Alexandri picta ut certamina Cæſar,
Aſt ego nondum aliquid geſſi, ait illacrymans:
Quid ſi & Alexander ſpeſtaſſet Cæſaris acta,
Dixiſſet, Perſus vincere pigritia eſt.*

3. Æquale. Columba, Columbus.

*Primus aquis terram reſtans emergere pinguem
Nuntius apperrens ipſa Columba fuit.
Lapſis qui primus tellurem comperit undis
Nuntius apperrens ipſe Columbus erat.*

4. Diverſum. Quid novi?

*Nil ait eſſe novum Solomon ſub ſole : Columbus
In veteri mundum repperit eſſe novum.*

3. Contrarium. In Hæreticos.

*Aurum Virgilius è stercore colligit Ennî ;
Ex auro stercus colligit Hæreticus.*

6. Simile, Eclipsis animæ.

*Ut solem tellus lunamque stat inter opacam :
Stat peccatum inter meque Deumque meum.*

1. *Ab allusione*, when we allude (1.) To some History, (2.) Proverb, (3.) Gnome, (4.) Maxim, (5.) Term of Art, (6.) Custom of a Person or Nation.

1. Historia. Ulysses & Penelope.

*Mors nobis, velut Uxori subrepsit Ulysses,
Vivimus ut telam texuit illa suam.*

2. Proverbium. Spiritus Sanctus.

*Ut semper veniunt ad candida tecta Columbæ :
Ingreditur Sanctus candida corda Deus.*

3. Gnome. Medicus & Jurisconsultus.

*Dat Galenus opes, dat Justinianus honores :
Dum ne sit patiens iste, nec ille cliens.*

4. Axioma. Generatio unius est corruptio alterius.

*Ut generent unam confuso semine prolem,
Corpora corrumpunt vir mulierque duo.*

5. Vox artis. A centro ad circumferentiam.

*A centro ad circum non unica linea ducit,
A terra ad cælum fert tamen una via.*

2. *A Paranomasiâ*, (1.) When we play upon the Etymology of a Proper Name. (2.) When the Proper Name is the same with a Common or Appellative, whence we observe some likenesses or unlikenesses. (3.) When by a small change of a letter or syllable the sense is changed. (4.) When a word is taken in divers senses.

Exam-

Examples.

1. Etymologia.

Erasmus.

*Queritur unde tibi sit nomen Erasmus? eras-mus.**Sen sum Mus ego, te iudice summus ero.*

2. Proprium Appellat. Gallus.

*Ex gallo capo fit, fierent si quique capones**Galli, nonne foret Gallica rara lues.*

3. Mutatio Syll. Podagra, Chiragra.

*Litigat & Podagra Diodorus, Flacce, laborat,**Sed nil patrono porrigit, hæc Chiragra est.*

4. Diversi sensus. Sanguine non virtute.

*Antiquum est, Virtute decet non sanguine niti,**Non meritis tamen, at sanguine nitar ego.**Non, inquam, virtute decet sed sanguine niti,**Non virtute meâ, sanguine, Chryste, tuo.*

3. Those Epigrams are the richest which have a double or triple sense, as,

Opto, Poto. Anagramma.

*Opto tibi multam, nullam tibi poto salutem,**Est potior potâ sicca salute salus.*

6. DIALOGUE.

A Dialogue is a short, pithy, and witty Discourse betwixt two or more persons.

Rules for making Dialogues.

1. In all Dialogues we must especially observe the ~~fit~~ or decorum of the Speakers, viz. When, what, how much; how, or after what manner they ought to speak.

2. The choicest Dialogues are those which are framed upon the Pictures or Statues of the Gods, Goddeffes, Virtues, Vices, as Occasion, Repentance, Justice, Fortune, the Fates, the Furies, the Graces, &c. Briefly demanding and wittily rendring the reason of what Poets or Painters have fanfied concerning them, as,

Cum Aquila portante Jovem Dialogismus.

Dic mihi quem portes volucrum regina ? Tonantem.

Nulla manu quare fulmina gestat ? Amat.

Quo calet igne Deus ? Pueri. Cur mitis operto

Respicis ore Jovem ? De Ganymede loquor.

Dialogus in Justitiam.

*Quæ Dea ? Justitia. Quid torvo lumine ? Flecti
Nescia sum, & lacrymis, & precio, & precibus.*

*Quod genus ? A superis. Ex quo genitore ? Modo. Ex qua
Matre ? Fide. Nutrix quæ tua ? Pauperies.*

*Quis Deus infantem fovit ? Prudentia. Quonam
Freta duce agnoscis crimina ? Judicio.*

*Cur gladium tua dextra gerit, cur leva bilancem ?
Ponderat hæc causas, percutit illa reos.*

Quid rari assistunt ? Quod copia rara bonorum est.

Quæ comes assidua est ? Candida simplicitas.

Aurium aperta tibi cur altera, & altera clausa ?

Hæc surda injustis, panditur illa bonis.

Paupere cur semper cultu ? Justissimus esse

Qui cupit, exiguas semper habebit opes.

7. ECHO.

An Echo is a facetious kind of Poem imitating the resounding Rocks, wherein the last Syllables of a Sentence repeated give answer to a question in the same, or a diverse, and sometime a contrary sense.

Rules for making an Echo.

1. The answer or repetition must be made at the end of every sentence, whether it be at the end or in the middle of the verse.
2. The answer sometimes only affirms the same thing with the question, sometimes it doth contain something diverse, contrary, like, greater or less than the question, and the more unexpected the better.
3. The Persons speaking are sometimes only the Querent and Echo, sometimes the Poet historically relates the passage.
4. The same letters are not necessary in Echo, so the sound be the same, or near it; the first Consonant may be changed, aspiration added or taken away.
5. The repetition is most elegant in Dissyllables, as nearest a natural Echo, yet Trissyllables or Monosyllables may be used.

Example.

Dic mihi quæ gelidis habitas convallibus Echo,

Cur populus pacem sic modo clamat? Amat.

Ad divam pacem precibus concurritur? Iter.

Ut damnum fugiat triste colonus? Onus.

Rusticus ergo iterum campos reparabit? Arabit.

Et tuto curret remige navita? Ita.

Omniaque evenient in mundo prospera ? Spera.

Largaq; nec rerum copia deerit ? Erit.

Si retulisti Echo mihi vera relata, valet,

Donec nostra iterum verba novabis. Abis.

8. EPI T A P H.

An Epitaph is a Poem writ upon the Herse or Tomb of a deceased person, expressing the the name, age, merits, state, dignity, praises, studies, kind of death or the like, in way of commiseration or sorrow.

Rules for making Epitaphs.

1. In the Epitaphs of Kings, Princes, Nobles, &c.
 (1.) We briefly recite their Praises, viz. Felicity, Wisdom, Justice in Government, Clemency in pardoning their Subjects offences, Affability, Valour, Piety in building Churches or Schools, or in defending Religion, or other their peculiar Virtues.
 (2.) We take notice of any thing new, admirable, or woful in life or death. (3.) We conclude with a grave Gnome or Epiphonema.

Tumulus Caroli Quinti.

Europa domuit tollentes cornua reges

Carolus, atq; Asia terror & horror erat.

Et pedibus Libyam calcavit victor, & illi

Innumeras victus præbuit Indus opes.

Deinde sibi frænem injecit, fratrique regendam

Imperium, & nato cætera regna dedit.

Atq; ait, E nobis & honores temnere, & minus hoc

Discite, mortales, pulvis & umbra sumus.

2. In the Epitaphs of Generals, Captains or Soldiers,
 (1.) We mention their skill in Military affairs, valour,

lour, authority, good fortune, prudence, victories, trophies, love to their Country. (2.) We compare them with former Worthies, and outvie them, (3.) We bemoan the Countries loss and want of them.

Tumulus Hectoris.

*Defensor patriæ, juvenum fortissimus Hector,
 Qui murus miseris civibus alter erat,
 Occubuit telo violenti victus Achilles,
 Occubuerunt simul spesq; salusq; Phrygum.
 Hunc ferus Æacides circum sua mania traxit,
 Quæ juvenis manibus texerat ante suis.
 Heu quantos Priamo lux attulit illa dolores!
 Quos fletus Hecubæ! quos dedit Andromachæ!
 Sed raptum pater infelix atroque repensum
 Condidit, & mærens hac tumulavit humo.*

3. In the Epitaphs of learned men, (1.) We recount their peculiar virtues, in Divines piety, in Philosophers sagacity, in Physicians diligence, in Lawyers integrity, in Orators elegancy, in Poets sweetness, in Grammarians much reading, &c. (2.) We Allegorically hold on in a strain of terms proper to their Art. (3.) We compare and prefer them to the Antients renown'd for those Arts. (4.) We praise their works.

Epitaphium Paridis Pantomimi.

*Quisquis Flaminiam teris, viator,
 Noli nobile præterire marmor,
 Væus delicia, salesq; Nili,
 Ars & gratia, lusus & voluptas,
 Romani decus & dolor theatri,
 Atq; omnes Veneres Cupidinesq;
 Hoc sunt condita quo Paris sepulchra.*

Tumulus Andreae Vesalii Medici.

*Quo non arte prior fuit medendi
 Aut Asclepius, aut senex Machaon,
 Aut magnus Podalirius, medentum
 Princeps Vesalius celebriorum,
 Dum morbis bonus artifex medetur
 Cunctis, tam sibi non medetur ipse
 Summus Pæoniæ magister artis,
 Fato mortuus, heu! nimis maligno.*

4. In the Epitaphs of friends or relations, (1.) We mournfully express our loss, and hopes frustrated. (2.) We complain of Deaths cruelty. (3.) We use Simile's of flowers cropt, and withered with heat or wind. (4.) We set forth their remarkable praises.

Lacrymæ Rabirii in funere Parentum.

*Quisquis leta tuis & sera parentibus optas
 Fata, brevem titulum marmoris hujus ama:
 Condidit hac charas tellure Rabirius umbras,
 Nulli sorte jacent candidiore senes.
 Bis sex lustra tori nox mitis & ultima clusit,
 Arserunt uno funera bina rogo.*

Tumulus Astyanactis.

*Flos Asiæ, tantaque unus de gente superstes,
 Parvulus, Argivis sed jam de patre timendus,
 Hic jacet Astyanax Scaïs dejectus ab altis.
 Proh dolor! Iliaci Neptunia mœnia muri
 Viderunt aliquando crudelius Hectoris tracto.*

Tumu-

Tumulus Filii.

Non lacrymis indigne meis nec honore sepulchri,

Rapte mihi ante diem, dulcis alumne, jaces.

Intra bis denor te ostendit & abstulit annos

Parca ferox, votis inficiata meis.

Nec potuit probitas, nec amœni gratia vultus

Flectere, nec aræ, nec pia turba deum.

Spes hominum stolidas! tumultavi mœstus ephebum,

Qui me debuerat lætus huiusmodi senem.

5. In feigned Epitaphs, or upon vicious persons, We
merrily and wittily play upon the name, manners;
lineaments, manner of death, or other memorable
events affording matter of witty conceit.

Ad Henricum Goodyear. Kal. Jan.

Quid tibi pro strenâ mittam, Goodyere? Precabor

Ut possis nomen multiplicare tuum.

Tres dimensiones. In Battologum.

Vox tua mensuris desiderat è tribus unam,

Lata satis nimium longa, profunda parum.

In Vesbiam iracundam foeminam.

Tres habuit Furias quondam, sed Vesbia manes

Ut petiit, Furias quatuor Orcus habet.

9. HYMN.

An Hymn is a Divine Poem made in honour of the Gods.

Rules.

1. In an Hymn to the true God, we recount his glorious attributes, and wondrous works done for his Church.
2. In Hymns to the Heathen Gods, the Poets used to set forth their Pedigree, inventions, and memorable Actions.
3. In Hymns to Saints and Martyrs, Poets use to set forth their virtues and graces, with what is memorable in their lives or deaths.

Hymnus ad Deum.

*Laus tibi, cæli pater atque princeps,
Omnium rector simul & creator,
Quem fides veri studiosa trinum
Credidit & unum.*

Hymnus Eulaliæ Virgini.

*Germine nobilis Eulalia,
Mortis & indole nobilior,
Emeritam sacra virgo suam
Cujus ab ubere progenita est
Ossibus ornat, amore colit, &c.*

See Prudentius.

10. ANAGRAM,

An Anagram is when the Letters of a Proper Name or other Title are made into a Sentence, which expresses the quality of the person.

Rules.

1. Write the Letters of the Name in distinct squares of Paper, which joyn several ways till you light upon some fit Sentence.
2. When you have found an Anagram, make it up into a Distich, explaining the sense thereof.
3. In Anagrams some liberty of taking in or leaving out a letter is indulged, so it be not essential to the Name.

Galenus, *Anag.* Angelus.

Angelus es bonus an malus, Galene ? salutis

Humane custos, angelus ergo bonus. So

Maria Nevila, *Anag.* Alia Minerva.

Terra, *Anag.* errat, terar.

Mobile non errat cælum, stat terra sed errat,

Funditus in varias undique secta vias,

Errantum pedibus, calcabor humillima tellus,

Vomere proscindar, dumq; ero terra, terar.

I N A C R O S T I C H.

An Acrostich is a Poem wherein the Initial Letters of the lines make up the Name or Titles of a person, or some other pleasant Device.

Sometimes the Name, Motto, or Device goes cross-ways from angle to angle, writ in a larger Character.

An Alphabetical Acrostich on D. Ailmer.

A-sk you why so many a tear
B-ursts forth & Ple tell you in your ear.
C-ompel me not to speak aloud;
D-eath would then be too too proud.
E-yes that cannot vie a tear,
F-orbear to ask, you may not hear.
G-entle hearts that overflow
H-ave only priviledge to know.
I-n these sacred ashes then
K-now, Reader, that a man of men
L-ies covered, &c. See Quarles's *Div. Poems*, p. ult.

12. C H R O N O S T I C H.

A Chronostich is a Verse or other Sentence whose Numeral Letters contain the time of some memorable Action.

On him who slew his Father. 1568.

FILIVs ante DIeM patris InqVirtIn annos.

MDLV VIII IIIII.

On Owens Epigrams finished 1612.

SIDeVs nobIs CVM. MDCVVII.

13. EPI-

13. *EPITHALAMIUM*, or Verses upon a Marriage.

14. *GENETHLIACUM*, upon ones Nativity.

15. *PANEGYRICUM*, used at solemn Assemblies.

16. *EUCHARISTICON*, when we give thanks.

17. *ENCOMIASTICON*, when we praise.

18. *APOBATERION*, when we depart from any place.

19. *PROSEUCTICON*, when we beg any thing.

20. *DIRÆ*, when we curse an enemy.

21. *PALINODIA*, when we recant an error, &c.

All these are made according to the Rules of Oration or Epistles of the same kind; only in a Phrase, Style and dress Poetical.

An *Ode*, *Satyr*, *Bucolic*, *Elegy*, *Emblem*, *Comedy*, *Tragedy*, are above the reach of the Grammar-School; only Scholars may observe that the chief grace of an *Ode* is *Elegantia*; of a *Satyr*, *Acrimonia*; of a *Bucolic*, *Simplicitas*; of an *Elegy*, *Mollities*; of an *Emblem*, *Witty Device*; of a *Comedy*, *Joci & lepores*; of a *Tragedy*, *pathos* and *sublimity*.

CONCLUSION.

Choose always a kind of Verse suitable to your matter.

For Heroic matter, *Hexameter*.

For Mournful, *Elegiac*.

For Light and Merry, *Lyric*.

For Invective, *Iambic*.

Though

Though Examples for all the fore-mentioned Exercises be obvious in those Books which are usually read in Schools, yet the young Scholar for his direction may take notice of these that follow.

1. For Variation, see *Erasmus de Copia Verborum*.
2. For Amplification, see *Erasmus de Copia Rerum*.
3. For Allusions, see *Horns Manuduct.* p. 117. see also the Writings of Mr. Fuller.
4. For moving the Passions, see *Vossius Rhetor.* 1. 2.
5. For Colloquies, *Erasmus Colloq. Helveticus, &c.*
6. For Essays, see *Halls Essays, Bacons Essays, Felthams Resolves*.
7. For Fables, see *Æsops Fables, Ovids Metamorphosis, Aphthonius Progymn.*
8. For Prosopopœia's, see *Aphthonius Progymn.*
9. For Characters, see *Blunts Charact. Overburies Charact. Bishop Halls Charact.*
10. For Themes, see *Aphthonius Progymn.*
11. For Epistles, see *Tullies, Tutors, Politians Epist. Macropedius, Plinies Epist.*
12. For Orations, see *Isocrates or Tullies Orations, Livies select Orations.*
13. For Declamations, see *Clarks Formulae, Quintilians Declamations, Seneca's Controversies.*

Poetical Exercises.

1. For Translations, see the Poets, *Ovid, Virgil, Seneca, &c.* translated by *Sandys, Ogilby, &c.* See also *Strada's Prolusions*, p. 185. *Horns Manuduct.* p. 115.
2. For Variation, see *Virgil de 12. signis, de Iride, de anni concoreto, de 4 anni temporibus, de ortu solis.*

3. For

3. For Imitation, see *Horns Manuscul.* p. 105.
4. For *Carmen*, see *Virg. de livore, de fortuna, Seneca's*
Trag. the Chorus, *Clarks Formules*, last Edit.
5. For Epigrams, see *Owens, Martials, Textors Epigr.*
Johnson's Epigr. Ausonius Epigr.
6. For Dialogues, see *Textors Dialogues, Ausonius.*
7. For Echo's, see *Thesaurus Poet. Ovid. l. 3. Erasmus*
Echo.
8. For Epitaphs, see *Ausonii Epitaph. Heroum, Mar-*
tials Epigr. l. 10, 11. Virg. Epigr.
9. For Hymns, see *Prudentii Peristeph. Seneca Ag. 3 10.*
Barclaii Arg. l. Met. 6. Hor. Ode 11, 12, 111, 25, 1, 10.
10. For Anagrams, Acrostichs, and Chronostichs, you
may find Examples here and there in the Epigram-
matists, and in the Encomiastics prefixed before
Books.
11. For Epithalamium, see *Seneca Medea, 56. Mart.*
4, 13. Ausonii Eidyll. 13. Barclaii Argenis, 5, 2.
12. For Genethliacum, see *Virgil, Eclog. 4. Mart. 6, 4.*
Ausonii Eidyll. 5. Sannazarius 1 Eleg. 4. 2 Eleg. 8.
13. For Panegyricum, see *Tibullus 4, 1. Casim. Lyr.*
Barlaus de Fred. Henrici Praefect.
14. For Eucharisticon, see *Virgil 1. Aeneid. Aeneas*
ad Didonem, Sidonius 16. Barcl. Corydon, Barlaus
ad Pen.
15. For Encomiasticon, see the laudatory Verses of
Friends upon the Authors worthy Books. See *Hor.*
Od. 2, 1. Od. 2, 6. Epod. 2.
16. For Proseucticon, see *Virgil, Aeneid. 1. Juno ad*
Aeolum: Venus ad Jovem. Hor. Od. 1. 1, 35.
17. For Diræ, see *Virg. Diræ, Casim. 2, 24. Hor. Epod.*
10. Sen. Med. 20, 53 1. Ovid. in Ibin.
18. Palinodia, see *Hor. l. 1. Od. 16. Od. 34.*

(92)
Some School-Books printed for
Henry Brome.

Erasmus Colloquies or Familiar Discourses, in
Octavo.

Mr. Pools English Parnassus: Or a Help to English
Poetrie, containing a Collection of all the Richming
Monosyllables, and choicest Epithets and Phrases.

Nolens Volens, or you shall make Latine whether
you will or no.

Grotius de Veritate Religionis.

Gerhardi Meditationes in Twelves.

Orator Extemporaneus seu, Artis Oratoriae breviarium
bipartitum, Autore Michaelae Radau.

Centum Fabulae, ex Antiquis Auctoribus delectae
A Gabriele Faerno.

Horatius cum Minelii Notis.

Nomenclatura Brevis in usum Scholae Westmonasteri-
ensis.

0
1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47
48
49
50
51
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
72
73
74
75
76
77
78
79
80
81
82
83
84
85
86
87
88
89
90
91
92
93
94
95
96
97
98
99

1